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The American Organist

NOVEMBER, 1943

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Singing at evening the song it has sung."*

—GEORGE MATHESON

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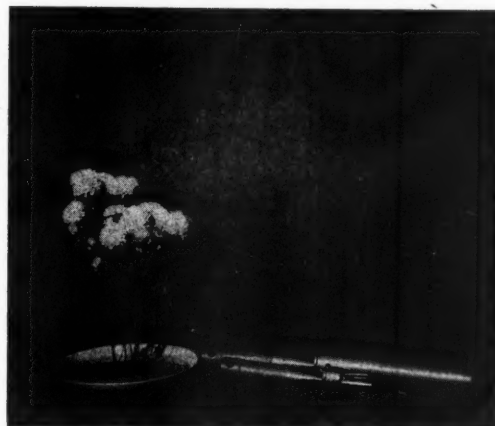
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A stop speaking on an open chest may speak lightly and clearly and so preserve all the quality-making upper partials. The building catches them up and amplifies them without loss.

This is in no sense an argument for the total abolition of swell boxes. However it is a plea for leaving as many stops out of boxes as the conditions of use will stand—and for the enclosure of only those stops whose tone can well stand that treatment. In playing upon unenclosed divisions the proper treatment of the key touch will give an appreciable and sufficient rise and fall in tone.

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REPERTOIRE AND REVIEWS

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Christmas Music

A6C—Roberta BITGOOD: "*Glory to God*," 8p. me. (Gray, 16¢). St. Luke text. An attractive anthem for seniors and juniors, each answering the other antiphonally; natural music of the kind everybody likes to hear. Can be done equally well by chorus against tenor solo. A good number.

AC—Dr. T. F. H. CANDLYN: "*Wise kings three*," Fm, 8p. me. (Galaxy, 16¢). Parady Ames text. On the serious side, with one passage marked for junior choir in unison instead of for adult trio as written.

*AW2C—English, ar.K.K.Davis: "*As it fell upon a night*," D, 6p. e. (Galaxy, 15¢). Text by Arranger. A true carol; the melody is used in many different ways to make a truly attractive Christmas number. Though scored for 2-part, any good organist will be able to do it with full chorus and make it effective.

*A5C—English, ar.R.Elmore & R.B.Reed: "*Snow lay on the ground*," G, 9p. me. (J. Fischer & Bro., 18¢). A happy theme in 6-8 rhythm is economically used for the whole piece, the construction taking care to provide variety. Some is unaccompanied, some accompanied by organ and some by the usual piano score; one part calls for junior choir against adults; humming is used in another section. Attractive music for any Christmas program.

*AC—English, ar.G.Klemm: "*While shepherds watched*," Am, 3p. e. (Galaxy, 15¢). Solemn music of hymn-like proportions and in the manner of a chorale, deriving its color from the somber minor key.

A6+C—Wm. A. GOLDSWORTHY: "*A very merry Christmas*," G, 4p. md. (J. Fischer & Bro., 18¢). Old Christmas phrases comprise the text, and it's for adults and 2-part juniors. This is possibly Mr. Goldsworthy's most complicated bit of writing for adults and juniors, but its music is so jolly that it carries itself along and such difficulties as there are will disappear in rehearsal. Contrapuntal rather than harmonic, for all parts have things to say that are important; the way the opening theme is used in fugue style gets the anthem started with an enthusiasm that carries everything along with it. It will take pretty good choirs to do this justice.

*AC—Moravian, ar.R.Elmore & R.B.Reed: "*Thou Child divine*," G, 6p. u. e. (J. Fischer & Bro., 16¢). A little gem in spite of its simplicity & directness, or possibly because of them. It has melody, harmony, rhythm, all in unadulterated form.

AC—Orvis ROSS: "*Sing a song for Christmas*," E, 5p. me. (Galaxy, 15¢). Text K.Elba. A smooth, melodious anthem with lilting rhythm and a bit of harmonic spicing here & there.

*AW3C—Swiss, ar.C.Dickinson: "*O nightingale awake*," Bf, 6p. u. e. (Gray, 16¢). Very sprightly and charming, beautifully suited to women's voices.

*A5C—Tien-hsiang, ar.B.Winant: "*Chinese Christmas Carol*," G, 2p. e. (Gray, 12¢). For soprano solo against 4-part humming chorus; normal music rather than anything we might anticipate from the Chinese.

*A2C—Trad., ar.P.G.Kreckel: "*Adeste fideles*," F, 4p. e. (J. Fischer & Bro., 15¢). Latin text. Under voice sings the "*Adeste*" melody while the top voice "sings two traditional melodies." It might be considered merely as the old tune with a descant, and would accordingly be effective and easy Christmas music.

A4+C—Maurice C. WHITNEY: "*Now Sing Noel*," Fm, 4p. u. me. (Gray, 15¢). Text by Composer. A rather lilting theme in 6-8 rhythm, with some humming, divided parts, etc. On the serious side.

AC—Pietro A. YON: "*They call Him Jesus*," F, 6p. e. (J. Fischer & Bro., 16¢). English and Latin texts. Here

we have an experienced hand at the job of creating musical music, and while this is not up to the quality of "*Gesu Bambino*," it none the less has charm and grace of the kind a congregation appreciates, backed with the kind of workmanship that interests an interpreter.

THANKSGIVING

A6T—Wm. A. GOLDSWORTHY: "*Come ye the thankful people come*," G, 12p. me. (Gray, 18¢). Another in the series for combined adult and junior choirs. The juniors start in a 2-part singing of the familiar hymn, the adults interrupting at the phrase ends with original and vigorous materials. The second half begins with new materials, for both choirs, antiphonally, closing with seniors alone. And then the juniors and congregation sing one stanza of "*America*" while the adults sing a brilliant passage against it. This one is more involved than the others by Mr. Goldsworthy in the series, but if the juniors can be heard against the seniors in strong enough force, it should be effective, though it can hardly make as beautiful music as some of his other numbers. Get a copy for your own inspection.

"AMOS ON TIMES SQUARE"

A Cantata by A. W. BINDER

• 9x12. 47 pages. md. (Bloch Publishing Co., \$1.00). Text by J.J.Weinstein, in English and Yiddish, "what the Biblical prophet Amos would have to say today to Japan, Italy, and Germany." Text of the opening chorus is: "The words of Amos, a farmer from Pleasantville, which he saw concerning the nation, and which he spoke to the crowds on Times Square, two weeks after the bombing of Pearl Harbor, in the days of Franklin Roosevelt and Adolph Hitler." And it goes on to charge Japan, Italy, Germany, and America with the crimes and treasons that are reversing all laws of right & justice. What a sermon this text really is; and it's cleverly written in Bible idiom. The music is strong, violent, deep, moody, or brilliant, as the text demands. The score is not engraved but reproduced photographically from the fairly readable manuscript. Very obviously it is for musicians who believe today is as important as the past, that right & justice are as vital now as ever they were. While the music is strong, it is not of the communistic variety being manufactured by the 'moderns'; it remains music. It won't be easy to prepare for presentation, but is worth the work it will take. If your church or your chorus is more interested in right than in tradition, take a look at this cantata for yourself.

Organ Music

Dr. Francis W. SNOW: *Five Compositions*, 23p. md. (B.F.Wood, \$1.25). *Prelude*, Fm, 3p. e. Good music, smooth, interesting. *Angelus*, D, 3p. e. Calls for Chimes used with proper effect; though the Chimes seem so essential, the movement has enough sterling musical values to be useful even where Chimes are not available. *Scherzo*, Fm, 4p. md. Highly effective, entertaining music. *Meditation*, Af, 4p. me. Not quite so interesting, but worth using in its place in the set. *Toccata*, Am, 9p. me. "In the style of Widor," says the score, but the only resemblance, aside from really having musical values, is that the pedals carry a sedate theme here & there while the manuals carry a continuous

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*A. Strelezki, ar. W.C. Steere: *Dreams*, D, 2p. e. (Presser, 35¢). A pleasing melody over the usual repeated-chord accompaniment, making the kind of music most of humanity likes. (The mark of the true professional is never to give a congregation something it likes.)

A MASTER SELECTION

Edited & Arranged by DR. ROLAND DIGGLE

9x12, 192 pages, 52 pieces. (Amsco, \$1.00). The complete title is built on the Amsco name—A Master Selection of Compositions for Organ—and it's another of those excellent and practical organ albums in the Amsco series; about half the 52 pieces have not appeared in collections before. As Editor and arranger I have kept the average church organist in mind. Nearly all the pieces are suitable for church use and are practical and effective on a small instrument. Leaving out such numbers as the *Marche Romaine* by Gounod, *Andantino* by Lemare, *Serenade* by Schubert, etc., we have a shortened version of Franck's *Pastorale*, *Marche Pontificale* by Tombelle, and the *Wely Offertoire* in F. By omitting some of each piece they are made far more useful for service. The same can be said of the *Toccata Finale* by Bach; here we have the first and last parts of the *Toccata & Fugue* in D-minor, four pages of music that can be used a hundred times where the complete work would not be used once.

Of the less known numbers there is the *Nocturne* by John Field, *Holy City* by Stephen Adams, *In Dulci Jubilo* by Bach, *Andante Espressivo* by Dudley Buck, a lovely *Adagio* by Merkel, *Communion* by Batiste, *Pastorale* by Smart, *How Gladly do I Welcome* by Brahms, *Ave Maria* by Liszt, *Easter Flowers* by Mailly, *Sunset Reverie* by Bunnett, and an effective *Pastorale* by Jongen—all on the soft side and suitable for preludes. The Buck number is the slow movement from his first organ Sonata and is almost unknown by the present generation of organists; it is far too good to let die.

For postludes or numbers bringing into play the full voice of the organ there are the fine *Finale Jubilant* by Lemmens, *Pilgrims Postlude* by Frost, *Epilogue on Wiltshire* by Frost, *Postlude on St. Gertrude* by Diggle, *Grand Chorus* by Saint-Saens, *Fughetta* by Rheinberger, *Grand Chorus* by Salome, and *Fantasy Prelude* by Attwater. These are all fairly easy and those written on hymn tunes will make excellent postludes where the tune has been used during the service.

For recital use more especially there are a nice arrangement from the piano works of Sterndale Bennett called *Prelude Poetique*, *Caprice* in B-flat by Guilman, *Gavotte* by Martini, *Good Friday Music* by Wagner, and three pieces, *Christmas Morning*, *Fantasia on American Airs*, and *Prelude, Theme and Fugue on St. Anne* by Roland Diggle.

When you realize that you get these pieces at under 2 cents a number, that you have 192 pages of music well printed and well bound for one dollar, you cannot afford to grouse if some of the pieces do not suit your particular taste, but I do believe that all but a very few organists will find this new collection one of the best and most practical in their libraries.

—ROLAND DIGGLE.

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T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.
 A—Anthem (for church).
 C—Chorus (secular).
 O—Oratorio-cantata-opera form.
 M—Men's voices.
 W—Women's voices.
 J—Junior choir.
 3—Three-part, etc.
 4—Partly 4-part plus, etc.
 Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
 C—Christmas. P—Palm Sunday.
 E—Easter. S—Special.
 G—Good Friday T—Thanksgiving.
 L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
 s.a.f.b.h.j.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately vary.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp

● INDEX OF ORGANS

a.—Article.
 b.—Building photo.
 c.—Console photo.
 d.—Digest or detail of stoplist.
 h.—History of old organ.
 m.—Mechanism, pipework, or detail photo.
 p.—Photo of case or auditorium.
 s.—Stoplist.

● INDEX OF PERSONALS

a.—Article. m.—Marriage.
 b.—Biography. n.—Nativity.
 c.—Critique. o.—Obituary.
 h.—Honors. p.—Position change.
 r.—Review or detail of composition.
 s.—Special series of programs.
 t.—Tour of recitalist.
 *—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
 **Evening service or musicale.

Obvious Abbreviations:

a.—Alto solo. q.—Quartet.
 b.—Bass solo. r.—Response.
 c.—Chorus. s.—Soprano.
 d.—Duet. t.—Tenor.
 h.—Harp. u.—Unaccompanied.
 j.—Junior choir. v.—Violin.
 m.—Men's voices. w.—Women's voices.
 off.—Offertoire.
 o.—Organ. 3p.—3 pages, etc.
 p.—Piano. 3-p.—3-part, etc.
 Hyphenating denotes duets, etc.

Vol. 26

NOVEMBER 1943

No. 11

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ST. BARTHOLOMEW'S CHURCH, NEW YORK

Where the rector Dr. George Paull T. Sargent supports the music of his services as proudly as all rectors want their music to support them.

THE AMERICAN ORGANIST

November, 1943

Roosevelt's No. 72 Organ Built in 1875

By JEAN PASQUET

Organ bought in 1920 by Mr. Pasquet's First Methodist, Amityville, N.Y.

DURING the past several years T.A.O. has rendered a great service by devoting many pages to early American organbuilders and their existing instruments. Here is the story of one more small but fine organ by the greatest builder of them all, Roosevelt.

These old tracker organs are becoming scarce. Many of our younger generations have heard of but never seen one, and might be inclined to snub them as relics of horse & buggy days; but these old-timers had something that took us a long time to find out was lacking in most of the organs built during the early twentieth century. It is truly a revelation to play one of these instruments in good condition, to learn anew the glory of a Bach Fugue or Franck Chorale, and then be still more surprised to learn that modern works sound equally well, though there are no combination pistons and several assistants are required to make quick changes of registration.

The stoplists of these early instruments, together with scaling and pressures, are worthy of intensive study and comparison with more modern instruments. These old organs were designed as true church organs. No dependence was placed on octave couplers. Their brilliant and majestic tone was built from within, by a properly proportioned number of octave- and superoctave-sounding ranks, together with mutations and chorus reeds. Instead of a single overblown Diapason these old-timers boast a Diapason chorus that many moderns two or three times their size cannot equal. It is good to see the Diapason chorus and mixtures in recent large organs, but there is still room for vast improvement in the smaller ones, without going back to the squeals of the Middle Ages.

Our good friend Chester H. Beebe furnished this from A Historical Sketch of St. Mark's Church, Islip, N.Y., published by Rev. William H. Garth in 1928: "The first organ in St. Mark's Church was given by John D. Prince, a vestryman and organist of this church, in 1875."

This organ was Roosevelt No. 72 and was used in St. Mark's until 1920 when it was replaced. The Roosevelt was then sold to and installed in the First Methodist Church, Amityville, N.Y., where it has been in service since.

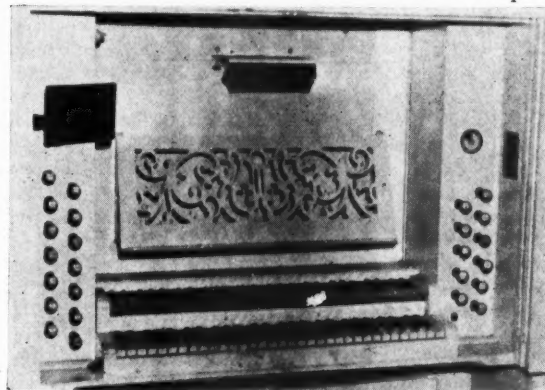
Fortunately the instrument has had good care and most of the pipes are in excellent condition. An oddity is that the larger pipes are equipped with sliding metal tuners, perhaps put on at a later date; the smaller ranks, Twelfth, Fifteenth, Flautina are not so equipped and the tops of their pipes have suffered by repeated coning and bending; but the tone has not been adversely affected and the pipes can be easily

This 68-year-old Roosevelt was born when an organist had it built as his own donation to his church; it is destined to live because its present organist appreciates its tonal values enough to insure its preservation for at least another generation.

straightened and tuners installed. Some of the wood pipes have opened at the seams and the leather on the stoppers has worn and rotted away, but these are being repaired as rapidly as spare time permits.

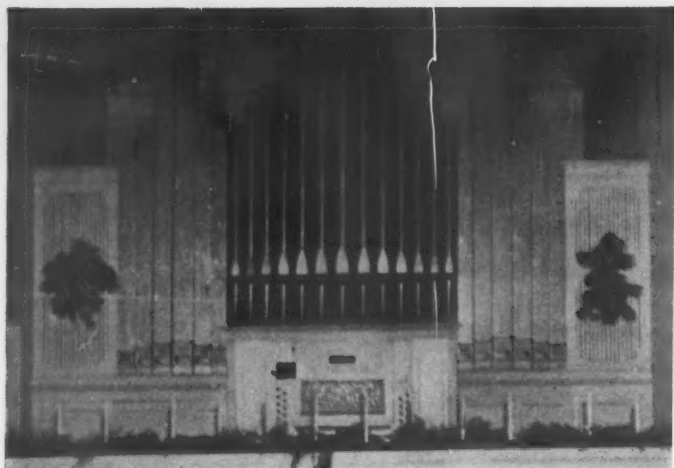
The action is tracker, remarkably light & crisp when uncoupled, but painfully heavy when coupled; not much fun when you are accustomed to electric action. Manual compass is 58-note, pedal clavier is square & flat, 30-note. Pressure is 3" supplied by 1 h.p. Kinetic blower. Pitch is A-435. Console is built into the case and is enclosed by doors opening to the sides. There are two fixed composition pedals; one draws full Great & Pedal, the other draws the bass end of the 16' Bourdon (CC to E), Doppelfloete, Gamba, and Dulciana. Couple Great-to-Pedal and the Bourdon serves as a soft pedal stop (with that nasty old-fashioned habit of quitting in the middle of the pedalboard). Swell is enclosed in a box only 1" thick, but it is effective and there is no muffling of the tone. Most interesting is the fine workmanship on the chests, with their perfectly-fitting dovetail joints, the amount of fine hardwood used throughout, and the excellence of the mechanical parts.

Gamba and Dulciana on the Great and Violin Diapason,



A ROOSEVELT FROM 1875

Even if it does take two to play it, it's worth it; Pedal and Great stops on the right, Swell and couplers on the left.



THE AMITYVILLE ROOSEVELT
Its first owners didn't value it enough to keep it but the present owners have better judgment, thanks to Jean Pasquet, organist.

Aeoline, and Vox Humana on the Swell are 'short,' extending downward to tenor-C, no pipes for the bass octave. This shortcoming is taken care of by divided stops, i.e. a full set of pipes is made to draw on two stopknobs, the bottom octave on one knob labeled BASS and the balance of the pipes on the other knob. This bass stop would then serve to fill out the missing octave of the short stops. The Doppelfloete on the Great and the stopped 'Diapason' on the Swell are divided stops. We might look down on this dodge to save pipes and room (also the organ-pumper's muscles) but it was common practise in the old days and some mighty fine organists played some mighty fine music on stops 4/5 string and 1/5 flute.

AMITYVILLE, N.Y.
FIRST METHODIST CHURCH
Roosevelt, Op. 72, 1875

V-16. R-16. S-19. B-O. P-864.

PEDAL		2 2/3	Twelfth 58
16	Diapason 30	2	Fifteenth 58
GREAT		SWELL	
16	Bourdon 41	8	Violin Dia. tc 46
	Bourdon Bass 17		'St. Dia.' tc 46
8	Diapason 58		'St. Dia.' Bass 12
	Doppelfloete tc 46		Aeoline tc 46
	'St. Dia. Bass' 12	4	Flute h 58
	Gamba 58	2	Flautina 58
	Dulciana 58	8	Trumpet 58
4	Octave 58		Vox Humana tc 46
			Tremulant

Couplers 5: P-P-4'. G-P. S-P. S-G. S-G-4'.

When taking the scales I disturbed the pipes as little as possible, as the organ was then in excellent tune, so the data are not so complete as might be. The halving-ratio was not taken except for the Diapason which halves on the 18th pipe. The large scales of the strings and soft-toned stops should be noted with interest. While this is a small organ and consequently the scales would be somewhat smaller than in a larger instrument, the Gamba tenor-C is 2 1/16" diameter, which is as large or even larger than many CC pipes in modern organs; yet the tone is plenty stringy and keen, but it also has body and blends well. Dulciana is also of generous scale and its silvery voice is well worth the extra metal.

Details of the Pedal 16' Diapason, of wood: CCC is 9.8x8.8, 2.13u; CC is 5.14x5, 1.7u. The tone is firm and rich, powerful enough for full-organ, yet it does not overpower softer combinations. More costly, but infinitely more valuable than a woofy Bourdon. [Full explanation of the pipe details, if anyone needs them by this time, will be found on the Directory page of this issue; in this case the figures for CCC merely mean that the pipe is 9 8/16" deep by 8 8/16" wide, and the mouth cut-up is 2 13/16". 9.8 means 9 and 8/16", not 9 and 8/10"; we have very good reasons

for translating the figures into 16th instead of 10th inches. —Ed.]

Great 8' Diapason is metal; CC is 6" diameter, 4.8" mouth-width, 1.3" cut-up; C is 3.11" diameter, 2.12" mouth-width, 3/4" cut-up. Octave at CC is 3.4" diameter, 2.8" mouth-width, 3/4" cut-up. Twelfth at CC is 1.8" diameter, 1.4" mouth-width, 3/4" cut-up. Fifteenth at CC is 2" diameter, 1.6" mouth-width, 3/8" cut-up.

The tone of the Diapason is full and pervading, very rich. Octave displays the marvel of Roosevelt voicing; it is bright, with the overtones well developed but not stringy. In the bass and tenor octaves it is quite as loud as the Diapason, but just below middle-C it is very gradually softened and not so bright as in the upper octaves, blending perfectly with the unison rank. Fifteenth is much softer and more fundamental in character. Twelfth is quiet and blends beautifully with the other ranks, not a bit prominent, but makes itself felt; it also combines nicely with the Gamba or Doppelfloete and is altogether very useful. A comparison of the scales of these four ranks is interesting. Note that the Twelfth is a longer pipe than the Fifteenth but is smaller in scale, has a narrower mouth, and is cut-up higher.

Bourdon 16' is of wood; at CC-note the CCC pipe is 6.4x5.1, and the mouth is 2 3/32" square; at C-note the CC pipe is 3.10x2.11, 1 3/8" cut-up, arched lips. The tone is bright & clear and blends well without being muddy. The Great is the correct place for a 16' stopped wood, not the Swell. [T.A.O. still thinks the best place of all for a 16' manual stopped-wood pipe is the furnace.—Ed.]

Doppelfloete basses are large-scale stopped pipes with single mouths, the double mouths beginning at G where the pipe is 2.2x1.6, 5/8" cut-up. This is smaller than the usual Roosevelt scale for a Doppelfloete but the tone is fully characteristic. It is one of the glories of a Roosevelt organ, and though it is expensive to make & voice, and requires a lot of soundboard room, it deserves a place as the principal Great flute in any respectable organ. Perhaps some may not agree, but most likely they have never used a Roosevelt Doppelfloete.

Gamba at tenor-C is 2 1/16" diameter, 1 1/2" mouth-width, 3/8" cut-up. Rich and full-bodied, it blends well, due to the large scale. It is much more valuable as a solo voice than the slender, overkeen strings, for it does not tire the ear.

Dulciana at tenor-C is 2 3/16" diameter, mouth-width is 1 5/16", cut-up 1/2". This is an exceptionally fine voice—an Echo Diapason of singing tone, firm but gentle.

The Swell Organ presented difficulties in getting at the pipes, as they are planted closely and the tuning opening is none too large; so only the diameters are given, except for the Stopped 'Diapason,' which is a remarkably fine voice, actually a Chimney Flute in the upper octaves.

Violin Diapason at tenor-C is 2 5/8" diameter; there being no other string in the Swell, this voice is large, but quite stringy. Aeoline at tenor-C is 1 1/4" diameter, just a whisper, a beautiful voice. Stopped 'Diapason' has its two lower octaves of stopped wood, tenor-C measuring 2.6x1.14, 3/4" mouth cut-up. Beginning at middle-C the pipes are of metal with canister tops and projecting chimneys; middle-C is 1 3/4" diameter, 1 1/2" mouth, 7/16" cut-up. The chimney of this pipe is 7/16" diameter (a fourth of the pipe's diameter) and extends 3 7/8" above the canister top (a third of the pipe's length). The tone is beautiful beyond description, clear & liquid, due to the large chimneys; the wood basses join perfectly.

Harmonic Flute is another example of fine pipe-making. The bass octave is of stopped wood, tenor octave of open metal of normal lengths, and from middle-C# (1" diameter) the pipes are harmonic. The tone is clear and not too bright. Voicing is so perfect that it is just about impossible to notice the breaks. Flautina at tenor-C is 1 1/4" diameter; it is

bright and possibly much louder than most people would like or think it should be. It is not pure flute-tone but tends toward Diapason, like the Fifteenth. It puts point to the Swell.

Trumpet at CC is 4 1/2" diameter, at C 3 1/8". It is a real chorus-reed, fiery and loud. In spite of its age it is in fairly good condition. A slightly smoother reed might be more generally useful, but it makes quite a fine solo voice and puts a wallop into the full-organ that no smooth reed could possibly do. Vox Humana is of small scale, with a nice, rather throaty tone; it is fortunately soft enough, as it should be; and as Vox Humanas go, it's exceptionally good.

So the organ stands and so it will have to stand until the war is over and priorities are ancient history; then we hope for modernization and enlargement. I have worked out a new stoplist, retaining all the present pipework at present pressure, which is possible with modern action, thus preserving this marvelous tone & ensemble, adding voices which are needed—more reeds and strings in the Swell, and mutation ranks. But that is a subject for later discussion.

Organists Charged with Treason

Defense by THE EDITOR

Replying to clergymen asking for gospel hymns and other forms of cheapness

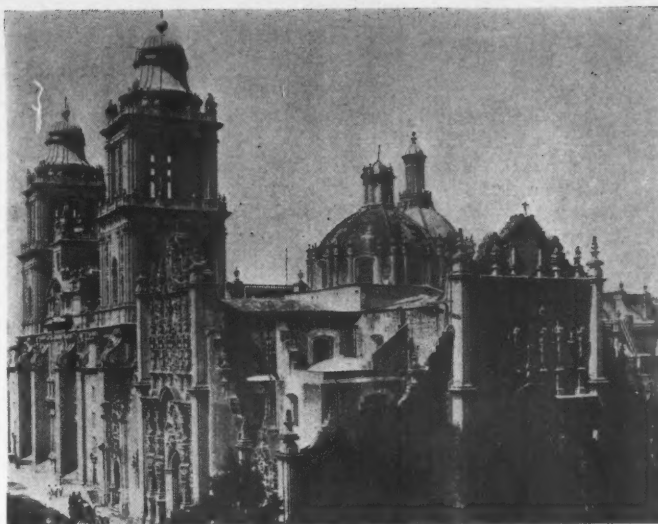
BUILDERS, players, publishers, composers—the whole organ world is concerned in this:

"Each one of the following quotations is either from a letter, or has been said to me, by a clergyman:

"(1) During the past twenty years the churches have been made into concert halls and choirs have done nothing but entertain. . . . (2) We had far better congregations and a deeper sense of religion when we just used the old gospel hymns. . . . (3) In asking the boys in the army about their church attendance I should say that half of them complain that they did not have an opportunity to join in the service and they could not understand the music the choirs sang. . . . (4) I get a far better congregation at the evening service when we sing the old gospel hymns than I do in the morning with a good choir that sings beautifully over the congregation's head. . . . (5) When I return to my church from the army I am determined to do away with the choir and make the congregation sing; I do not care what they sing just as long as they will take part in the service. . . . (6) I have found far more spiritual uplift with a gang of army boys singing the old gospel hymns, a few prayers, and a short sermon, than at such services as we hear in the big churches in New York. . . . (7) When the men return from the army they will soon quit going to church if any part of the service is over their head and they cannot join in the singing without being conspicuous. . . . (8) The worst thing that ever happened to the church was the Williamson school with its unaccompanied singing and its holier than thou attitude. . . . (9) God give us organists who will play the hymns in a key so the men can sing. . . . (10) My organist is going to have a shock when I get home, for his highbrow anthems are going out and the congregation is going to get things it can understand and get some spiritual help from. . . . (11) My morning congregation is much better since I have cut the choir music to one number and put in two hymns that are sung in unison."

"I confess I do not know what it is all about. At first I had a feeling that the clergy felt that the church had failed and were blaming it on the music. I do not believe this is so, but without doubt there has been something wrong with the music. Certainly unless something is done the churches are doomed."

Dr. Roland Diggle furnished the quotations and gave the



A REAL BUILDING HELPS
It takes a suitable edifice to be a symbol of man's worship of the Almighty God—such as the Cathedral, Mexico City, Mexico.

prelude and postlude. I've numbered the charges in order to save space in discussing them. Only two Sundays earlier I visited a morning service in St. Bartholomew's, New York, and was dragged up front, where I never sat before, by Mr. S. Lewis Elmer. And as a result of that service, an hour and thirty-five minutes I believe, I seriously questioned if I would continue to attend my little village church. The reason was not that the long service offended my intelligence. The painful fact was merely that that service was so perfectly presented, and was so thoroughly worthy of presentation, every minute of it, that it disgusted me with the idea of a cheap service, cheaply presented; and my experience has been that 999 out of every 1000 services I've attended in the past forty years have been undeniably cheap.

But all right, let's look at the charges, remembering that they come from the clergy itself.

1. Partly true. But the choirs took ten minutes for their anthem, while the minister took thirty for his sermon. The truth more likely is that choirs have grown better, have had better appreciation from congregations, have worked harder, have presented infinitely better anthems, and they've been too far over the heads of the clergy. When a project fails, the leader never blames himself; he blames only his associates and those trying to help him. Let's throw this out of court for lack of corroborative evidence.

2. Yes, but that was fifty years ago before automobiles, before radio, before widely-circulated newspapers and magazines and books. People have infinitely better sense today, are more critical of what is offered them. We had better congregations then because now people have things to turn to on Sundays that pay them greater dividends than a church service does. But don't blame it all on the music; it would be just as sane to blame it on the fact that we've traded the horse & buggy for an automobile to take us to church. You played with your toes when you were a six-months-old baby but you don't do it now; you had nothing better to occupy yourself with then. The church has not kept up with humanity—and has not been able to hold humanity back to it.

3. Boys in the army are just as polite as in civilian life. It would be impolite to tell a minister the fault was his sermon. And don't tell me sermons are very often worth spending thirty minutes on; one I remember in recent months dealt with "Did God love Jesus." Last Sunday's sermon was on "The valley of dry bones." Everyone who reads his Bible already knows about that; why spend thirty minutes today rehearsing it? But only half the boys picked on the music; what did the other half pick on?

4. Undoubtedly. For in the evening the sermon is reduced to the minimum while in the morning it still takes

its soul-wearying thirty minutes. A chauffeur died the other day just six blocks from my home because the New York Telephone Company erected a stout pole on the corner. Let's adopt a clergyman's psychology and blame it on the telephone company. We can then ignore the fact that the fellow was driving so fast he couldn't get his car safely around a curve; it left the road and smashed into the first thing that happened to be in its way.

5. Ministerial ignorance & conceit again, in full measure. We can hardly blame a minister for being so engrossed in the heavy duties of his own office in the service that he cannot have time to educate himself to better music, as his congregations are doing all the while; we can and do blame him for the stupidity of thinking the organist certainly must be the only wrong in the service. If I were a minister I would be thinking entirely of my own part of the service, and the parts taken by others would pass unrecognized over my head; but I hope I'd not be so stupid as to think I knew enough about music (which I never had time to listen to) to decide at once how it should be managed over the head of an organist who studied music for twenty years. And if this minister really does "not care what they sing just as long as they will take part" I suggest he buy a thousand army song-books and turn his future army-men congregation loose on such juicy bits as "Dirty Girtle from Bizerte"; they'll sing.

6. Certainly he did. That's the only kind of music to which his mind has ever been educated. You can't expect a man to like Clokey's "When the Christ Child Came" when all he's ever really listened to was "Shall we gather at the river."

7. Let the men in the army decide for themselves whether they will soon quit church or not, and let them also declare

their own reasons for quitting. Personally I don't believe any but a group of drunken sailors would judge either a church or a theater or an art museum solely by whether or not they were permitted to yowl their heads off. I have too high respect for religion and the church to think it's a place to let off steam and have a whale of a good time in a good old-fashioned community-sing.

8. The best thing that ever hit church music in America was Dr. John Finley Williamson and his tormenting insistence that organists learn how to make volunteer choirs sing. If that raised choirs—and it did—from the level of non-competing amateurs to the status of perfectly competent performers doing their jobs on a par with the very best ministers in the land, and doing it to the infinitely greater satisfaction of so many congregations, it may be just too bad for the minister but it's darned fine for the church. Let the author of this No. 8 say it to a minister who has tried out a competent Williamson-educated organist and see what happens to him. But bless me, both Bach and I cordially hate unaccompanied singing of decently-conceived choral music.

9. Amen. T.A.O. has been yelling for years that we're stupid when we allow our hymns to be sung in harmony or in any key requiring notes higher than C or possibly D. If the minister wants his congregation to howl on the music, why doesn't he also want them to join in and talk back to him in the sermons? Oh no, that's different.

10. Wait a minute. Because a chicken will eat dirt in the street is no reason for asking a horse to do likewise. Because a clergyman is too ignorant to appreciate good music is no excuse for expecting his congregation to be equally lacking in taste.

11. A saloon too will do infinitely better business if it discards all thought of putting Rembrandts on its walls and chooses instead some choice nudes, the more the nudes, the more the beers sold. Let's none of us judge anything on merit but only by volume of business it drags in. There isn't a church in all this land that could duplicate the success of the Roxy Theater in New York City where I've time & again seen literally hundreds standing outside in line, waiting to get it. Maybe it would be best to cut even the gospel hymns and install moving-pictures. I offer the suggestion for what it's worth.

(To be continued)

A Philosophy of Musicianship

By CHARLES W. McMANIS

• I do not know what I believe, but I do know what I don't believe. Yet I can get into the spirit of what I don't believe and put out results almost better than a person who believes them too much for his own good. Maybe what I mean is that religion and music should be by-products, a brimming over the top of emotions. He who spends too much time on music or religion in relationship to the time spent on normal living, which is the only real way to become brim-full, is bound to be warped religiously or musically. Religious fanatics and neo-classicists, both come in the unbalanced class. Music in classic times, as well as today, had emotional content, or the composers wouldn't have written; it could not have been all the purely objective, purely intellectual thing the neo-classicists have tried to make us believe it to be. The neos are so much with music that they sicken of the normal emotional content, or the type of music that requires subjectivity. The public, however, not having had the overdose of music, still requires that its organ music have at least a vestige of the nicety of shading, warmth of tone, and all that is called musicianship in other concert fields. Since when could an arbitrary set of rules or inhibitions be set up, forbidding an organist to exercise the same type of musicianship required of a pianist, violinist, or vocalist?

for THIS battle, G. H. Q.

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EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ

St. Bartholomew's

BY courtesy of Dr. David McK. Williams and his St. Bartholomew's Church, New York, these pages are graced by two photos of that noble structure. Because St. Bartholomew's has the four essentials for a good church—minister, organist, adult chorus, money—there are many of us who find it first in our thoughts when we think of Episcopal churches. Sept. 19 I attended the morning service in company with Mr. S. Lewis Elmer who insisted on sitting far up front along the center aisle. Pressure of compulsory work on complicated tax forms for the politicians prevented any better analysis than a few reminders, so if any of the details here recorded are not exactly right, Dr. Williams will know why.

The chief characteristic of this Episcopal morning service was its perfect timing; not once did we have to wait until the organist or the choir or the clergy woke up and did what they were expected to do at that moment. When an amen was to be sung it was tied in as a part of the unit, not added later. When the choir or organ had done its part, the rector or his assistant was already starting his. It was perfect team-work.

The prelude was ending ppp when, as I recall it, the choir in the distance did its opening sentences and the choristers and clergy entered from the front left in a rather fast walk, with the singing delayed until all were in the chancel, and then the processional hymn was sung, Barnby's "Laudes Domini," "When morning gilds the skies . . . may Jesus Christ be praised," and so long as I live I do not expect to again hear such real praise coming out of that hymn. It was not sung as by people whose first thought was to be solemn, but by those whose only thought was "may Jesus Christ be praised." I doubt if there's another choir in America so directly under its organist's command that it could maintain the tempo Dr. Williams' choir maintained with no trace of effort. And a thing that amused me a lot was that Dr. Sargent, a grand rector if ever there was one, sang right along with the choir and had no more difficulty in maintaining the tempo than they did.

Both Scripture readings were very long, and equally worth the time spent on them. The first lesson told with approval how the church leaders of old refused to take dictation from the Hitlers and Roosevelts of their day; I suggest we remember at this point what American churches did to the American Thanksgiving when Roosevelt suggested we could make more money by departing from American traditional worship on that last Thursday of November. The second lesson was some remarkable old manuscript giving an eye-witness account of the incident where the "demons" went out of a man and into the swine; it took Hollywood out of the Bible and put truth in. I think only a man of Dr. Sargent's strength and intelligence would dare do that in the redtape-bound Episcopal church.

The "Venite" was chanted, in a fast, business-like tempo without an air of mourning. I think Dr. Williams ignores some of the rules & regulations and treats chanting as though it ought to be intelligent. The "Benedictus es Domine" was Noble's setting, highly contrasting with the chanted "Jubilante Deo" following it; that, to me, showed that as much skill

and attention to detail were being devoted to a church service as we expect in the preparation of a great drama or moving-picture. I think it's time we all apply more intelligence & skill in the planning of a service.

The other two congregational hymns were taken at moderate tempos, but not dragged. This made the praise element of the processional all the more convincing, and I might say astonishing. I despise hymns when we of the profession treat them with reverence, but as Dr. Williams treated the three in his service I found them of value. The congregation mumbled, along on all three, though there is no congregation in the world that can decently sing that processional. Dr. Williams knew it and ignored the incompetents, preferring to see to it instead that the competent choir should do it right. That was his creed in all three hymns. Very full, rich organ leading, full choir-singing, and the rest was up to everyman's knowledge & feeling that hymns belong to church services as no other music does.

The service ended at 11:57 and within me I shouted glory be for an Episcopal church that believes in and uses its own glorious ritual. After the service then, according to Episcopal procedure, the sermon began, at 11:57; it concluded at 12:16. Formalism and tradition ended at 11:57, and then began a brand of humanism & modernism, personified by Dr. Sargent, I'll not easily forget. He did not talk about an array of dead Hebrews or dead theologies, but about 1943 and the problem of making this world a better place for all well-intentioned people to live in. Here we had one of New York's greatest churches and one of its greatest preachers, who made his service last 57 minutes and his sermon only 19 minutes.

Incidentally, Dr. Sargent did not begin the service by telling the congregation God was in the place and we'd all have to "keep silence before Him," when he knew very well not a man of us was there with the intention of keeping silent. Nor did he begin his sermon by ascribing its authority to God; instead he said something like this: "May only the truth be spoken, and only the truth heard."

After the sermon the usual collection, Sullivan's "I will mention the loving-kindness of the Lord," a special announcement and prayer by Dr. Sargent, and the recessional. It was all done by 12:35.

As I said to Mr. Elmer afterwards, I believe church music and the whole church world in America would be infinitely improved if every organist were compelled to attend one month of morning services every third year in St. Bartholomew's. Some Sunday when I can be sure of being allowed to work for my readers exclusively on the following Monday, I'm going to attend St. B.'s again and take vastly more notes for the preparation of a completely detailed report. —T.S.B.

Donald C. Gilley's Broadcasts

• The singing of the men's choir from the navy's William & Mary College, under the direction of Donald C. Gilley, heard in New York on Sunday mornings at 8:45 over WABC, is of an unexpected excellence. Mr. Gilley, appointed to Wesley Methodist in 1938, enlisted Nov. 18, 1942, in the naval reserve, as chaplain's assistant with firstclass petty officer rating, had his training at Norfolk. The work of his navymen chor-



DOING IT GRANDLY: DONALD C. GILLEY
in happier days at his Aeolian-Skinner in Wesley Methodist, Worcester, Mass., now heard with his choir of navy men in Sunday broadcasts.

isters is testimony to what can be done with amateur voices by a competent organist. His Worcester organ is a 4-74 installed in 1927 by the then Skinner Organ Co., now Aeolian-Skinner; Wesley Methodist granted him leaves of absence for his present war duties. T.A.O.'s photo shows the only sensible way of having an organist and his console photographed together. Tune in on his men next Sunday morning; it will do your heart good.—Ed.

Possibly Some Can Help

• Isa McIlwraith of the faculty of Chattanooga University reports another instance where the church preaches Christianity but practises something else. An organ student was drafted, found himself in an isolated spot with not even a piano for practise, appealed to a so-called Christian church in a small town close by for permission to use their 2m organ; he hoped he could get almost an hour a day for it. The church said yes, that was fine; he could use the organ and it would cost him only \$25.00 a month. The sooner such churches are eliminated, the better; they are only interfering with decent churches that do try to practise Christianity. Using an organ keeps it in better working order; the actual operating cost for a small organ can hardly be more than a few pennies an hour. Fortunately, generosity is seeping down from the top and some day will reach the bottom ranks too; we all know, some of us by experience, of innumerable instances where real professionals having fine 4ms at their command have invited friends and even strangers, such as army draftees, to make free use of their instruments. We would like to describe the church that would refuse to let an army lad play its organ for practise, but it's against T.A.O.'s policy to print that kind of language.—Ed.

For the last two years we have been mostly engaged in war production. We look forward however with confidence to the resumption of our normal work as organ builders when peace again prevails.

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Let's All Hope Too

Letter from FRANK T. EDDS

• In St. Paul's Church, Toronto, we had another of those services in which the sermon was eliminated. In place of the sermon, Maitland Farmer played Willan's Introduction-Passacaglia-Fugue and the choir sang Mendelssohn's 'Hear my prayer' and other selections. Mr. Farmer played superbly, but the composition is a bit stodgy in spots and as I listened to it I could not help hoping that some day we might have a Wagner or Tchaikowsky or Beethoven to liberate organ composition from old-fashioned forms.

Some War Jobs for You

• The O.W.I. makes some practical suggestions—to you, not the other fellow. First the Navy Air Force needs a song, march tempo, easy range so the men can sing it easily & heartily, avoiding the "golden wings sort of a text" in favor of one using air-force slang (that's our word); so no high-browism. If you're interested, ask Training Division Section, Aviation Training Division, Room 4824, Navy Department, Washington, D.C. Second they suggest more programs of music from the united nations, specifically stressing the national anthems; to which we add the idea of using one national anthem at each Sunday's main service, consecutively until all have been thus sung; if you wish to comply and want copies of the respective national anthems, write your request, enclose it in a sealed stamped envelope, and mail it to us in another stamped envelope addressed to T.A.O. and we'll supply the addresses and remail; we have addresses available for Belgium, Canada, Czechoslovakia, Denmark, Greece, Mexico, Netherlands, Norway, Philippines, Poland, Yugoslavia. Sorry we can't take space for addresses here. O.W.I. says it's a fallacy to think enough musicians are already giving their services for music entertainment of men in the camps; it is suggested you offer your services to the nearest Army or Navy headquarters. In the coming Christmas

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programs of carols from many nations, each organist will decide for himself whether to include or exclude the music of enemy nations who started the present holocaust; it is hardly likely that the disciples would have included the sayings of Judas when they were holding their post-crucifixion meetings. All these O.W.I. suggestions & requests are based on the theory that musicians are good citizens and cooperative, just as any normal American wants to be.—Ed.

Starting an Organ Fund

• After the war, his church will erect a new building and W. D. Mitchell proposes that it shall have a worthy organ. Since there's no time like the present for any good job, he has already set about raising the money. To start things he arranged a series of Sunday evening organ musicales in his own home, with the assistance of "nine good organists, violinists, singers, etc." who contributed their services, and the good old reliable collection-plate went the rounds, gathering



NOW PAYING DIVIDENDS

W. D. Mitchell and his residence organ which he built for himself but is now using to help raise funds for an organ for his church.

a total of \$75.00. His church, no longer using its auditorium, had a 2m Estey harmonium on its hands, which Mr. Mitchell decided to completely recondition, preparatory to selling it for the church. The Church appreciated his work and "insisted on paying" him \$100.00, which he promptly added to that organ fund, raising it to \$175.00. Incidentally, anyone wanting a 2m & pedal harmonium had better ask about it; it's in perfect condition and is blown by an Orgoblo Junior, also in perfect condition. No doubt the indefatigable Mr. Mitchell will see to it that the harmonium's sale price promptly increases that organ fund in toto. How he installed his own residence organ was told in March 1941 T.A.O.

The Organ

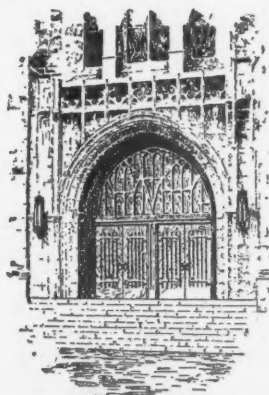
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Donald D. Kettring's Repertoire

Westminster Presbyterian, Lincoln, Neb.

• The close of the seventh season is celebrated as usual by a mimeographed booklet, printed cover, 7x9, 20 pages, listing all choristers, attendance-records, repertoire, etc. Mr. Kettring, M.S.M., graduate of the School of Sacred Music, New York, maintains five choirs.

Carol Choir, 52 young girls, 1½ rehearsals a week, 86% average attendance, 52 sessions, white cottas with red skirts and head-pieces, sang at all festivals and occasional church-school sessions, unison and 2-part.

Boys Choir, 26 young boys, one or more rehearsals a week, 82% attendance average, 50 sessions, black & white cassocks & cottas with high collars and black flowing ties, sang at all festivals and occasional evening and church-school services, unison, 2-part, and 3-part.

Antiphonal Choir, 53 junior-high girls, 1½ rehearsals a week, 86% average attendance, 57 sessions, purple & ivory satin vestments, sang at all festivals and occasional morning and evening services, 2- and 3-part.

Chapel Choir, 47 highschool girls and boys, two rehearsals a week, 85% attendance average, 76 meetings, light blue vestments cut in academic style, sang at evening services, 4-part.

Westminster Choir, 58 adults, two rehearsals a week (Thursday evenings and Sunday mornings), 81% average attendance, 69 sessions, vestments of "rich maroon color," the main choir for morning services. Only 22 members sang the entire season—the war accounting for the absence of 13 of the others.

What the war and gasoline restrictions did to the choirs shows five fewer members this year, one rehearsal a week less, 63 fewer meetings, and a drop in attendance averages from 88.2% last year to 84% this.

A special summer choir, evidently composed of members of the other choirs, sings during June, July, and September; soloists

sing during August. All choristers are volunteer; members of the three younger choirs pay a small membership fee each season; a few members of the three older choirs receive music lessons from Mr. Kettring.

The anthem repertoire herewith is slightly abbreviated. Works done by Carol, Boys, or Antiphonal choirs, alone or in combination, are marked j, for junior choir; works done by any of the 4-part choirs carry no indication; works done by a 4-part and a junior choir antiphonally are marked a; works done each year for the past five years are marked 5; 3 and 2 carry similar meanings.

Andrews, Hail to Lord's Anointed

Laudia Anima

Bach, Alleluia O praised be 3

Glory now to Thee

Jesu Joy of man's 2

j. My heart ever faithful

j. O Jesu Son of God 5

We give Thee but Thine own

Cain, Lord guide our steps

Christiansen, A New Song

Today there is ringing

Clokey, Sanctus

Dickinson, Beneath the shadow

List to the lark 5

j. Douglas, He who would valiant be 2

Evans, Of Thy love 2

Garden, All Thy works praise Thee

Gaul, All praise to God

Gibbons, In this peaceful house

Gwyllt, Pass me not

Ireland, Greater love hath no man 2

James, I have considered

Jennings, Springs in the desert

Kettring, At the Name of Jesus

Come let us worship

Glory be to the Father 2

a. God be in my head 5

Luvaas, Sing loud Halleluia

Marchant, Judge Eternal 5

a. Marryott, All in the morning

j. Mason, Jesus where'er Thy people

Mueller, Christ of upward way 2

j. Mozart, Alleluia

Noble, Grieve not the Holy Spirit 3

Owen, Peace to thee 2

Palmer, Praise ye

j. Peery, Lead me Lord 2

Pergolesi, Glory to God

Pritchard, At Thy feet

Purcell, O sing unto the Lord

j. Richards, Day by day

Roberts, Seek ye the Lord 5

Saint-Saens, Praise ye the Lord 2

a. Schneider, Rejoice the Lord is king 2

Scholin, God is a Spirit 2

j. Scull, Rise up O men of God

j. Sykes, Thine forever

j. Tallis, All thanks and praise

Thiman, Hymn of Freedom

Praise the Lord of harvest 3

Vulpis, Abide with us

Praise to our God 5

j. Williams, Glad that I live am I

Wood, Expectans Expectavi

j. York, For beauty of earth

j. Song of Joy

Cantatas etc.

Clokey, Adoramus Te

For He is Risen

Grant-Schaefer, Beatitudes

Willan, Mass of St. Hugh

Some Organ Selections

Biggs, Chorus on Credo

Star of Hope

Bingham, Ajalon

Clokey, Cathedral Prelude

Dickinson, Alla Trinita

Alle Psallite

Andante Serioso

Edmundson, Crusaders Hymn

Gaul, Hebrew Thanksgiving

James, Autumnal; Meditation.

Jenkins, Dawn

Maitland, Sunrise in Emmaus

Ravanello, Christus Resurrexit

Shure, Brook Kidron

Snow, Invocation

Titcomb, I Believe in One God

The Royal Banners

Prelude

Weinberger, Abide With Us

The Last Supper

Yon, Cristo Trionphante

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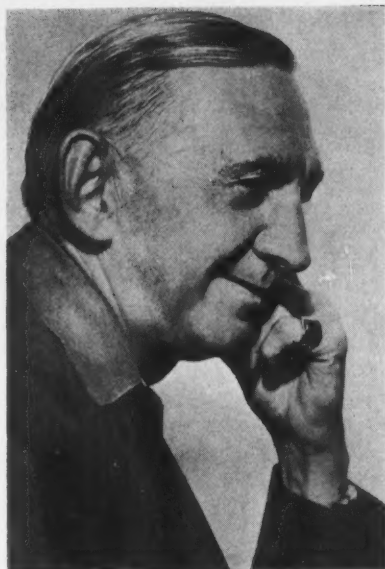
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Dr. Charles Wakefield Cadman

Charles Wakefield Cadman

American Composers: Sketch No. 59

• It would be a horrible thought today to have some really & truly lovely music, wouldn't it? Let's be horrible enough this time to talk about the man who has earned his right to be thought of as America's second great composer, logical successor to Edward MacDowell.

Charles Wakefield Cadman was born Dec. 24, 1881, in Johnstown, Pa., and when his father's health broke, he quit school and became office-boy with the Carnegie Steel Co., but refused to give up music. Soon he played the organ well enough to take a church position in Pittsburgh, and the foundation of a career in music was thus laid.

His great grandfather was Samuel Wakefield, who is said to have built the first organ west of the Alleghany Mountains and who wrote hymns and church pieces. His mother took in sewing to earn money to give him his first music lessons when he was hardly 13 years old. His later music teachers included Emil Paur in Pittsburgh and Leo Oehmler and Luigi von Kunits in 1910 in Austria. Prior to 1910 he had been music critic for the Pittsburgh Despatch for two years, and upon returning to America he was organist of the Presbyterian Church, East Liberty, Pa.; he gave up church work

when he moved to California in 1917. For a time he was conductor of the Pittsburgh Male Chorus. He became interested in Indian music and for a dozen years appeared in lecture-recitals with Princess Redfeather. He became famous at home and abroad and appeared in London, Paris, Oslo, Moscow, Stockholm; he was one of the founders of the Hollywood Bowl Concerts where he has often been soloist. University of Southern California in 1923 gave him his Mus.Doc., which had already been awarded by Denver College of Music.

Dr. Cadman, a bachelor, lives in Los Angeles most of the time but usually spends his summers in the MacDowell Colony in New Hampshire. So genuine is his music that the late H. T. Fink called him "the most promising composer . . . since Edward MacDowell." His interest in Indian music began in 1909 when he spent a summer among the Indians, collecting thematic bits for later use.

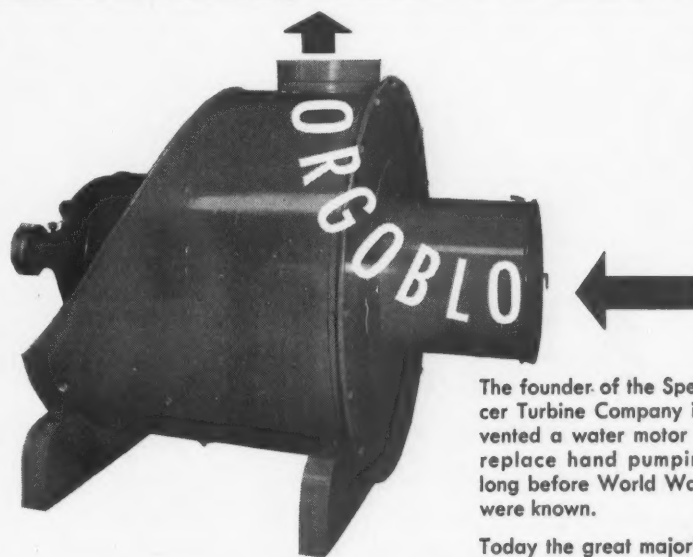
After strenuous personal efforts in New York City to interest publishers, he finally had some songs accepted by Ditson, which average musicians passed by for the age-old reason of their own inability to appreciate, but John McCormack took a second look at "At Dawning" (already published six years) and decided to put it on his programs that year. When the season was ended, McCormack's singing of "At Dawn-

ing" had brought nation-wide fame to its composer.

What organ literature needs is more compositions by truly great composers. Dr. Cadman's Symphony 1 was first played by the Los Angeles Philharmonic under Albert Coates in 1940, with later performances by the Chicago, Kansas City, Detroit, Harrisburg, and Oakland orchestras, also last May in Santiago, Chile, with a performance scheduled this season in Montevideo. His fantasy, Dark Dancers of the Mardi Gras, was first heard in New York, its Composer playing the piano solo part, Barbirolli conducting; it has had 29 performances to date. American suite, composed for 'strings, has been arranged for full orchestra and is being published by Composers Press, New York. At the MacDowell Colony last summer he completed a tone-poem for cello & piano.

Dr. Cadman has written some half-dozen operas and plays, with performances in the Metropolitan Opera House, New York, and in Chicago and elsewhere; but he finds that school of composition virtually closed to American composers, and will spend his future on orchestra and chamber music.

His organ pieces have shared the fate of his early songs—they've been completely overlooked by organists. Yet every one of them is worth using today just as it was when it was first published. They are not the kind of beauty of a Reubke Sonata or a



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Bach Passacaglia, but rather of a MacDowell To a Wild Rose. His published organ works:

Caprice in G, J. Fischer & Bro., 1906, a simple little concert piece genuinely musical and interesting.

Legend in F, J. Fischer & Bro., 1906, would make an excellent prelude; begins and ends softly, develops to full organ in the middle; again real music without ostensible effort to make it so.

March in C, Ditson, 1909, a good march for any purpose where such is needed.

Meditation in Df, J. Fischer & Bro., 1904, a lyric melody of beauty and appeal.

Melody in a Folksong Style in Gf, White-Smith, 1915, full of that indescribable musical charm that makes folksongs live eternally, yet constructed in the grand style; how can any organist ignore musical creations like this?

And among the transcriptions are At Dawning, ar. Clarence Eddy, Ditson 1917; Land of the Sky Blue Water, ar. Eddy, White-Smith; March in C, ar. H. J. Stewart, Ditson 1923.

Dr. Pedalthumper will not know how to adjust himself to real musical creations like these, but Miss Soosie will make everlasting friends for herself and for the organ every time she plays them. T.A.O.'s reason for making this probably the longest of its 59 sketches of American composers is merely that in Charles Wakefield Cadman we had one of our greatest opportunities for the enrichment of organ literature. Possibly we still have it.—Ed.

American Composers: December

• Leon Verrees, born on a Dec. 9, Turnhout, Belg., came to U.S.A. in 1921, became a citizen in 1927.

Dr. Rollo F. Maitland, Dec. 10, Williamsport, Pa., organist Swendenborgian Church of New Jerusalem, Philadelphia, also acting-organist St. Mark's Lutheran (for H.W.Grier now in armed forces).

Eugene Thayer, Dec. 11, 1838, Mendon, Mass., died Jan. 27, 1889, Burlington, Vt.; he was regular recitalist on the famous



DECEMBER COMPOSERS: No. 1

Dr. Rollo Maitland, born on a Dec. 10, Williamsport, Pa.; org. New Jerusalem Ch., Philadelphia.

Boston Music Hall organ, and from 1881 to 88 was organist of the Fifth Avenue, Presbyterian, New York.

Dr. Oscar E. Schminke, Dec. 12, New York; for a time practised dentistry, then turned professionally to music, chiefly composition and teaching; now retired, living in Kenosha Lake, N.Y.

Stanley R. Avery, Dec. 14, Yonkers, N.Y.; organist St. Mark's Cathedral, Minneapolis, instructor MacPhail School of Music, choir-master Holy Trinity Church.

Edward MacDowell, Dec. 18, 1861, New York, died Jan. 23, 1908, New York; America's most distinguished composer, but wrote nothing for organ.

Charles Wakefield Cadman, Dec. 24, Johnstown, Pa., composer, lecturer, now living in California.

Homer Newton Bartlett, Dec. 28, 1845, Olive, N.Y., died April 3, 1920, Hoboken, N.J.; for 33 years organist of Madison Avenue Baptist, New York.

Gottfried H. Federlein, Dec. 31, New York; organist Temple Emanu-El, New York.

John C. Inwright

• died Sept. 16 of heart failure while visiting friends in Morristown, N.J. He was born in New York 85 years ago, had been organist of four churches in Jersey City, but was a lawyer by profession, admitted to the bar in 1886 and the next year appointed a Master in Chancery.

Ralph L. Baldwin

• died Sept. 30 at his summer home in Canaan, N.H. He was born March 27, 1872, in Easthampton, Mass., and was organist of churches in Easthampton and Northampton, Mass., and in Hartford, Conn., and music supervisor in the public schools of Northampton and Hartford. For some years he headed the summer School of Music Pedag-

ogy in Northampton. He began his Hartford career in 1904 and retired in 1939 after 35 years as public-school music supervisor. Ithaca College gave him his Mus.Doc. last summer. He was known in the organ world chiefly for an organ sonata. He is survived by his widow, four daughters, and two sons.

R. Nathaniel Dett

• died Oct. 2 of heart attack in a hospital in Battle Creek, Mich. He was born Oct. 11, 1882, in Drummondville, Canada, studied extensively in many institutions, including Columbia and Harvard Universities, Oberlin Conservatory, Eastman School of Music; theory teachers included Dr. R. W. Andrews, Nadia Boulanger, Dr. Hugh Clarke. Howard University gave him the Mus.Doc. in 1924, and Oberlin did likewise in 1926. He taught in Hampton Institute for almost twenty years and was one of America's most famous Negro musicians. In 1936 he published four volumes of Negro spirituals. One of his most extensive compositions was the oratorio "The Ordering of Moses," published in 1937 by J. Fischer & Bro. He is survived by his widow and two daughters.

Audsley Library

• T.A.O.'s thanks to G. W. Needham who wrote: "I am sending a copy of Musical Accompaniment for Moving Pictures by Lang & West. I understand you are interested in a sort of 'morgue' or museum of things relating to the organ. Perhaps this reminder of other days may find a resting place therein; it now has only value as a curiosity." Thanks to Mr. Needham. The book is deposited in the Audsley Memorial Library, started when Dr. Audsley willed to T.A.O.'s Editor his entire collection of books & things pertaining to the organ. This addition is 6x9, 62 pages, published in 1920 by the Boston Music Co., written by Edith Lang and George West, "a practical manual for pianists and organists, underlying the musical interpretation of moving pictures." Ah! Those were the good old days when organists earned as much each week as a c.i.o. member now gets.

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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

- **DR. CLARENCE DICKINSON**
Cadet Chapel, West Point
Maleingreau, Soldiers Martyrs Saints
Novak, In the Church
Bach, Prelude & Fugue Em
Dickinson's Storm King Symphony
Cosyn, Gold Finch
Dutch, ar. Dickinson, Old Lullaby
Sinding, Norwegian War Rhapsody
This recital on Sept. 26 was Dr. Dickinson's first of the new season.

- **ROWLAND W. DUNHAM**
University of Colorado
*Bach, Toccata & Fugue Dm
Dearest Jesus We Are Here
Widor, Gothique: Andante Sostenuto
Franck, Piece Heroique
Bairstow, Evening Song
James, Pantomime
Kuhnau's Biblical Sonata
Hollins, Spring Song
Borowski, Marche Solenelle
*Bach, Fantasia & Fugue Gm
Williams, Rhosymedre Prelude
Jongen, Cantabile
Sowerby, Carillon
Widor, Toccata F

These were the first of seven July-August recitals by Dean Dunham and Everett Jay Hilty.

- **RICHARD GORE**
Cornell University
Bach, Fugue on Magnificat
Byrd, Pavan Am
Pachelbel, Toccata-Fugue-Chaconne
Franck, Grande Piece Symphonique
Tournemire, l'Orgue Mystique selection
Simonds, Dies Irae

- **NATALIE GUTEKUNST**
Chester Hill Church, Mt. Vernon
Debut Recital, Sept. 24.

- Bach, Prelude & Fugue Em
I Cry to Thee
Boellmann, Goth.: Choral; Priere.
Borowski, Son.1: Allegro
Franck, Cantabile
Karg-Elert, Benedictus
Now Thank We All
Stebbins, Sketch
Yon, Primitive Organ
Farnam, Toccata

- **EVERETT JAY HILTY**
University of Colorado

- *Bach, Toccata Dm
Polonaise et Double
Couperin, Soeur Monique
Saint-Saens, Sym.3: Adagio
Yon, Primitive Organ
Mackelberghe, Ton-Y-Botel
Jepson, Pantomime
Clokey's Fireside Sketches
*Krebs, Short Prelude & Fugue
Stamitz, Andante
Martini, Gavotte
Bach, In Dulci Jubilo

These were Mr. Hilty's first and last programs in the summer series.

- **CLAUDE L. MURPHREE**
Trinity Methodist, Atlanta
Bonnet, Concert Variations
Daquin, Noel
Bach, Adagio C; Prelude & Fugue Am.
Vierne, Arabesque; Scherzetto.
Gaul, Fantasy on Easter Kyries
Murphree, Choralprelude on Hymn
Humoresque Americana
McKinley, Faith of Our Fathers
Edmundson, Toccata on Chorale

- **THEODORE SCHAEFER**
Cathedral, Washington
Sowerby, Comes Autumn Time
Franck, Cantabile
Maleingreau, Annunciation; Visitation.
Bach, Fantasia & Fugue Cm
Doty, Mist
DeLamarter, Nocturne 3
Bingham, Pastorale
Andriessen, Chorale 3

- **GEORGE L. SCOTT**
Illinois Wesleyan University
Widor, 6: Allegro
Karg-Elert, Starlight
Bach, Passacaglia
DeLamarter, Byzantine Prelude
Bach, This Day it is so Full of Joy
Lord God now Unlock Thy Heaven
In Thee is Gladness
Callaerts, Intermezzo
Maleingreau, Glorification
This was the opening faculty recital of

the season; Mr. Scott's organ department has a class of 34 girls and one boy.

Cora Conn Redic

- has completed 25 years with First Presbyterian, Winfield, Kans.; the Church celebrated the anniversary Sept. 12.

George Vause

- of West End Presbyterian, New York, has been appointed to teach music and French in Pacific College, Seattle, Wash.

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This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- **DR. ROBERT LEECH BEDELL**
Brooklyn, Museum, WNYC Broadcasts
Nov. 3, 10:15 a.m., e.w.t.
Mulet, Carillon Sortie
Whitney, Aberystwyth Prelude
Bedell, Marche Gothique
Reger, Benedictus
Severac, Humoresque
Lemmens, Fugue a la Fanfare
Dr. Bedell broadcasts every Wednesday,
same station, same hour.
- **WALTER BLODGETT**
Cleveland, Museum of Art
Nov. 7, 14, 21, 28, 5:15 p.m.
Shaw, Heartsease Variations
Bach's Sonata 2
Muffat, A Pair of Minuets
Broughton, Rest Thou in Peace
Bairstow, Pange Lingua Toccata
- **JOHN S. GRIDLEY**
Cumberland, Md., First Presbyterian
Rheinberger's Sonata 12
Schubert, Ave Maria
Guilmant, Caprice Bf
Bach, Fantasia & Fugue Gm
Braga, Angels Serenade
Cui, Orientale
Johnston, Evensong
Franck, Finale Bf
- **CLAUDE L. MURPHREE**
University of Florida, Gainesville
Nov. 7, 21, 4:00
*Gigout, Catalan Rhapsody
Sedlacek, Aquarelle
Karg-Elert, Sarabande
Liszt, Weinen Klagen
Bingham, Nativity Song
Maitland, Optimist
Wood, Slumber Song
Weitz, Symphonic Movement
Doty, Mist
Noble, Summer Idyll; Passacaglia.
*Franck, Chorale Am
Gaul, Easter Kyries Fantasy
Edmundson, Easter Spring Song
Diggle, Song of Triumph
Bach, Prelude & Fugue Am
Murphree, Choralprelude
Humoresque Americana



DECEMBER COMPOSERS: No. 2
Dr. Oscar E. Schminke, Dec. 12, New York; retired
and now living at Kenosha Lake, N. Y.

Mana-Zucca, Tranquil Night; Redwoods.
Goodwin, Sparkling Fountain
Vierne, 1: Finale

- **ERNEST WHITE**
St. Mary the Virgin, New York
Nov. 8, 15, 22, 29, 8:30
*Corelli's Suite in F
Martini, Adagio & Gavotte
Italian, Aria da Chiesa
Marcello, Psalm 19 Caeli Enerrant
Dupre, Cortege et Litanie
Maleingreau, Symphonie de Noel:
Vers la Creche; l'Adoration.
Langlais, Mors et Resurrectio
Vierne, Communion Messe Basse
Franck, Chorale Bm
Mulet, Carillon Sortie
*Pachelbel, Vater Unser im Himmelreich
Wei Schon Leuchtet
Prelude-Fugue-Chaconne
Darke, Prelude on Tallis Theme
Willan, Prelude & Fugue Bm; Scherzo Bm.
Williams, Rhosymedre
Bairstow, Pange Lingua Toccata
*Bach, Six Schuebler Choralpreludes
Fantasia & Fugue Gm
Come Holy Spirit

Adorn Thyself
From God Will I Not Part
Come Now Savior (two)
Prelude & Fugue A and Bm
Farnam, Toccata
James, Ste. Clotilde Meditation
DeLamarter, Carillon
Yon, Echo
Simonds, Dies Irae
*Clerambault's Suite in First Tone
Widor, Gothique:
Moderato; Andante Sostenuto; Final.
Daquin, Noel for Flutes
Reger, Weihnachten 1914
Langlais, Nativite
Messiaen's Nativite du Seigneur

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November Events

• New York A.G.O. officially goes to St. Bartholomew's Nov. 3, 10, 17, 24, 8:30 p.m., to hear Dr. David McK. Williams' lectures to his congregation on hymns.

Dr. Robert Leech Bedell plays a recital Nov. 24, 8:00, St. Martin's Episcopal, 230 Lenox Ave., New York.

Guilmant Organ School alumni association gives a luncheon for Dr. T. F. H. Candlyn Nov. 9, Hotel Holley, New York.

Walter Baker

• presents the following Sunday evening musicales, First Baptist, Philadelphia:

Oct. 10, recital; 17 & 24, "Elijah."

Nov. 7, Mozart "Requiem"; 21, Beethoven "Mount of Olives."

Dec. 5, "Messiah"; 19, Candlelight carol service; 26, Saint-Saens "Christmas Oratorio."

Jan. 9, Faure "Requiem"; 23, Bach "Magnificat."

Feb. 6, Verdi "Requiem"; 20, Franck "Mass in A" with orchestra.

March 5, Rossini "Stabat Mater"; 19, Sowerby "Forsaken of Man."

April 2, Stainer "Crucifixion"; 7, Dubois "Seven Last Words"; 9, "Messiah"; 23, recital.

E. Power Biggs

• announces the following broadcasts, with Fiedler Sinfonietta and Stradivarius Quartet, over C.B.S. network, from Germanic Museum of Harvard University, sponsorship of Elizabeth Sprague Coolidge and C.B.S., on Sundays at 9:15 a.m., e.w.t., some programs possibly subject to change.

Oct. 3, organ: Mendelssohn Sonata 1, Bach Sonata 1; 10, organ-strings-flute: Teleman Sonata G, Mozart Sonatas; 17, organ: Mendelssohn Sonata 2, Bach Sonata 2; 24, organ-Sinfonietta: Scarlatti Concerto G, Quincy Porter Fantasy on Pastoral Theme (Premiere), Handel Concerto 2; 31, organ: Mendelssohn Sonata 3, Bach Sonata 3.

Nov. 7, organ: Mendelssohn Sonata 4, Bach Sonata 4; 14, organ-Quartet-harpsichord: Mozart Quartet, and classics for harpsichord; 21, organ: Mendelssohn Sonata 5, Bach Sonata 5; 28, organ-brass: Gabrieli Canzonas, Bach Now Thank We All, Dupre Heroic Poem.

Dec. 5, organ-Sinfonietta: Rheinberger Concerto F, Handel Concerto 3; 12, organ: Mendelssohn Sonata 6, Bach Sonata 6; 19, organ: Christmas music of Bach, Daquin, Pachelbel, etc.; 26, organ-Sinfonietta: Bach Pastoral Symphony, Handel Concerto 4, and some moderns.

Mr. Biggs gives these November recitals: 10, Columbus; 13, Dallas; 15, Houston; 17, University of North Carolina.

In January his tour takes him for recitals in Montreal, Grand Rapids, Seattle, and intermediate places. As already noted in these pages, his bookings are now being handled through Symphony Hall, Boston, Mass. Oct. 29 & 30 he was soloist with the Boston Symphony under Koussevitzky in Walter Piston's Prelude & Allegro for organ & orchestra.

Willard Irving Nevins

• gives the following oratorios, First Presbyterian, New York, Sunday evenings at 8:00:

Oct. 31, "Elijah"; Nov. 28, Buxtehude "Missa Brevis" and Candlyn "Four Horsemen"; Dec. 26, "Messiah"; Jan. 30, Handel "Maccabaeus"; March 5, Bach "Mass"; April 2, "St. Matthew Passion," 9, "Messiah," 30, "Creation." The Bach "Mass" will be given complete in two sessions, 5:30-7:00 and 7:45-9:15; cards of admission must be secured from the Church in advance.

Buffalo A. G. O.

• Nov. 7, annual service, St. Paul's Cathedral, choirs of the Cathedral and Christ Church. Donald S. Barrows gives a lecture on plainsong as the December event, Walter Berry talks on organbuilding in January, and Richard Gore gives a recital in February.

Van Dusen Pupils

• currently appointed to new positions in Chicago are:

Edward Crum, Northbrook Presbyterian. Sara Hammerschmitt, Granville Methodist, and faculty of Illinois Music College.

Linnia Hendrickson, Garfield Methodist.

Axel Norder, St. Andrew's Catholic.

Ruth Olson, St. Mathew's Lutheran.

Dr. H. A. Fricker

• has retired from all active duties, having resigned last year as conductor of the Toronto Mendelssohn Choir and last summer as organist of Metropolitan Church, Toronto, after 26 years of service, though he continued his Church work until a successor could be chosen, John Reymes-King. Dr. Fricker's choice for his last prelude and offertory were Bach's Prelude in G and Brahms' A Lovely Rose is Blooming. Being an Anglican by birth and training, he now attends services in Maitland Farmer's St. Paul's, Toronto (see Nov. 1942 T.A.O.).

Dr. Joseph W. Clokey

• completed four new compositions during the summer: Symphony No. 2, "The Canterbury," a choral work based on Chaucer's Canterbury Pilgrims; "The Temple," a cycle for orchestra, chorus, and soloists; "South American Nocturnes," a suite for women's voices; and "Twelve Hymn Anthems" for congregation & choir, employing "a new technic of congregational singing."

Claude L. Murphree

• Supplementing the events reported on October p.237, Mr. Murphree's First Baptist, Gainesville, Fla., marked his 19th anniversary by a raise in salary, a framed 'diploma' recording its praise and appreciation, flowers to decorate the console for that service, and a corsage sent to his mother for her to wear at the service. The celebration was inspired by his most unusual minister, Dr. Thomas V. McCaul, who was in the same month celebrating his own 21st year with the Church.

Correction

• Sept. p.210 gave a Christmas carol service by Donald F. Nixdorf in Westminster Presbyterian, Lincoln. Mr. Nixdorf is with East Congregational, Grand Rapids. Donald D. Ketting is organist of the Lincoln church and it was he who gave the service. Thanks to Mr. Nixdorf for this correction.

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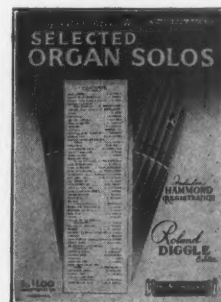
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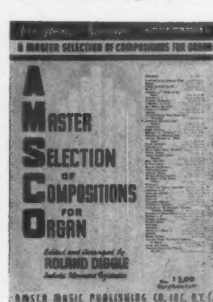
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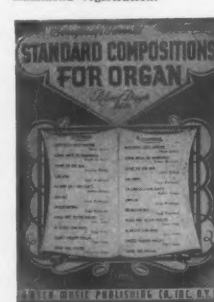
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• announces five one-year scholarships and twelve three-year, all awards made on competitive examinations before the faculty; winners are required to give public recitals before graduation and must take whatever supplementary courses the Conservatory director deems necessary, such being included in the free scholarship. Thomas B. Dunn won the three-year organ scholarship. A. G. O.

• Headquarters and Central Ohio led with seven each in the total of 53 new members brought into the Guild at the Oct. 2 meeting. New Haven added 5, Bangor 4, No. Calif., No. Ohio, Central Texas, and Wisconsin added 3 each.

Robert Baker

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Dr. Charles M. Courboin

• has been appointed organist of St. Patrick's Cathedral, New York, in the absence of Pietro A. Yon who suffered a stroke on April 9 and has since been incapacitated. After many weeks Mr. Yon began a recovery, but it has since been at such a slow rate that he will not be able to resume work for a long time; he is able to move around slowly but has not yet regained the power of speech. That he will ever want to return to the strenuous duties of Cathedral organist is a question. Dr. Courboin and Mr. Yon have been friends for decades. In 1919 Mr. Yon was instrumental in presenting Dr. Courboin in a recital of all-Yon compositions in Aeolian Hall, New York.

G. Darlington Richards

• marked the completion of 30 years with St. James Church, New York, Oct. 3; the rector, Dr. H. W. B. Donegan, concluded his laudatory remarks with this: "One of the joys of being the Rector of St. James' is the happy association with an organist and choirmaster who, besides being a fine musician and an expert in voice production is also a man of idealism, devotion, tact and enthusiasm." The music of the Oct. 3 services:

*Noble, Choralprelude No. 2 on St. James Service in F, Richards

Here O my Lord, Richards

Noble, Choralprelude No. 1 on St. James

***Macfarlane, Impromptu

O lord support us, Richards

Into the woods, Richards

Edmundson, On a Schumann Theme

The choral music was composed by Mr. Richards and the organ numbers were dedicated to him, the two Choralpreludes being written by Dr. Noble for the occasion.

He's in the Army Now

• "The training here is the toughest yet. My only worry is my feet; you'd know why if you too had to jump off that grandstand into a pile of dirt—part of our physical training. The schedule doesn't allow time for breathing, let alone letter-writing. But

the organists in this city are fine people, and the three most prominent ones I've met have all been grand in letting me use the organs they play," writes Commodore Swarm—to the coast guard just a humble trainee in the C. G. Academy, New London, Conn.

"Have you any idea of the good number of organists serving as band-masters in the army? The Army Music School thinks

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DECEMBER COMPOSERS: No. 3
Gottfried H. Federlein, Dec. 31, New York; organist of Temple Emanu-El, New York

terian, and the National Gallery, Washington, and sang 'Elijah' with the Cathedral Choral.

"Read about Charles Boehm's recitals from Ft. Myer; doesn't he know that in the main chapel there is housed one of the finest 3m organs (Moller) it has been my pleasure to play? Why is he wasting his time on that ——— electrotone?"—Chief Warrant Officer HANS VIGELAND.

[Cpl. Boehm probably had all he could do to get the army to authorize the recitals on the little imitation of an organ, without trying for the genuine article in the main Chapel—which must be a pretty busy place nowadays.—Ed.]

Ray Francis Brown

• of Christ Church, Bronxville, N.Y., has been appointed to Church of Resurrection, New York; he is an Oberlin graduate and continues as choirmaster and music instructor in General Theological Seminary, N.Y.C.

Grace Leeds Darnell

• gave lectures and demonstrations of junior-choir work for the Guild chapters in Rochester and Buffalo, N. Y., Oct. 18 & 19, with emphasis on the increased value of such choirs in the present man-shortage era.

Edouard Nies-Berger

• has been appointed official organist of the New York Philharmonic, Artur Rodzinski conductor.

Music Helps Workers

• Five divisions of the Westinghouse plant at East Pittsburgh now have record-playing equipment in daily use to help workers in what otherwise might be monotonous jobs. J. A. Butts, manager of one of the divisions, installed an automatic player in his department in 1937 and found it so profitable for employee & employer alike that the idea has been developed and now such music is carried to loudspeakers, each under individual dynamic control, throughout the plant. One department has a library of 500 records, mostly popular, and three girls from the office take turns loading the player with nine records at a time. New recordings are bought each month, as requested by the workers.

Dr. Helen A. Dickinson

• gave her first lecture of the new season Sept. 23 in Westminster Presbyterian, Youngstown, on the Purpose & Power of Church Music.

Massillon, Ohio

• St. John's Evangelical & Reformed Church dedicated its 3-33 Schantz organ Sept. 26, Edwin Arthur Kraft playing the dedicatory recital.

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P—PIPES: Percussion not included.
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A—Accompaniment
B—Bombarde
C—Choir
D—Antiphonal
E—Echo
F—Fanfare
G—Great
H—Harmonic
I—Celestial
L—Solo
N—String
O—Orchestral
P—Pedal
R—Gregorian
S—Swell
T—Trombone
U—Rueckpositiv
V—Positiv
Y—Sanctuary
VARIATIONS
b—bars
be—bearded
br—brass
bc—bottom C*
c—copper
cc—cylinders
cc—cres. chamber
d—double
f—flat
fr—free reed
h—halving on

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
14"—Diameter of cylindrical pipe.
41—Scale number.
42b—Based on No. 42 scale.
46-42—46-scale at mouth, 42 at top.
2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
2/9m—Mouth-width covers 2/9th of circumference of pipe.
1/4u—Mouth cut-up is 1/4th.
17h—Scaled to halve on the 17th note.
Dynamics indicated from ppp to fff.
Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top C is still above the high octave but need not be considered here; each octave begins on C and ends on B.
CC-16', CC-8', C-4', c-2', c-1', c-6", c-3".

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